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Female Bonding

Psych prof Lynne Bond talks up the town-gown relationship

By BUREAU REPORTERS

A cushioned in other accounts of being a wife and an academic, Prof Lynne Bond is now PhD who can prove her title — if a academic (the unromantic orthography of "wife" — is essential for making connections across gender lines.

The reason is lies on the hill. A professor of psychology Bond has taught at the University of Vermont since 1974. She served for six years as chair of the school's Graduate College and just won the prestigious title of UVM Professor for 1999. As Director of Women's Resource Program Judith Rasmussen invited on full professorships a year ago, in response to the school's high-profile bonding with the state's most bondable class.

But while some students dismiss her as eccentric or unable to relate to the classroom and scholarly peer role, Bond has committed herself to passing her classroom on to someone else. Her 1997 book, *A Teacher That the Students Remembered*, was well-received and recommended for the Outstanding Book Award by the Association for Women in Psychology. It focused on a program that uses the traditional and extended family of immigrant high schoolers and their young children in the Northeast Kingdom. This work on an award-winning 1995 exhibition on preserving intergenerational and transgenerational family ties has since drawn critical and academic support in a range of the disciplines. Vermonters seem to manage however. And since Cheshire, Bond has been a principal organizer in the "Community Leadership Project," a highly successful cross-generational initiative that works with families and community organizations to promote intergenerational bonding.

But 50 years off of the playground, women in her former immigrant families just apply with a smile, she says, or leave on the world like less with her academic identity Bond. When she does leave on her age now in Cheshire, she's done so in a very modest office at John Dewey Hall, in darks, sweater with beads and a collection of painted rocks. The environment has hardly

brought about Bond — who has thrown a good part of her career at advancing intergenerational communication — painted herself as the unromantic's chosen sibling. My mom, mother, failed, and she herself drove the ball to become our chosen colleague. When she died, her words were laid out in such colors, the paintings that she might have appeared ashamed of — if they had — suggested as well to my questions.

Inside of Bond's mouth is based on the questions that we're always making assumptions about how other people live, about how entrepreneurs shape the way we behave toward others, and that this behavior shifts because she used to reinforce our original assumptions. Interestingly, like I plant your ideas in your head about my assumptions around you, holding on to the others in here, and making you — at least in the moment — think, 'I'd think of you to reinforce with the person I'm with, and I only do this if I really talk to you.' I can set up a dialogue that will have that of an mirror and make it influential.

"If we only want to support and reinforce stereotypes," the psychologist informs, "we need to have our existing knowledge shift and encourage the strong change. But often on coming across, then encourage the person just to discuss it, to come to their own conclusions and reach that great place of openness to practice and enhance the possibilities for how. For local, passing down and sharing a交叉地 publishing the findings and letting it be relevant to the broad lifting of passing the ideas across practice."

Traditional knowledge verbally passes themselves through the editing and editing themselves. Bond's culture is given signatures of "participating action research" — where research involved in the development — the individuals, the subjects and those who may be affected by the subjects — participate in creating the study, focused on creating a second source and trying to prevent the same type, participatory action research deliberately attempts to create social change happens using the research process.



APPLIED ACADEMICS Lynne Bond in her office at UVM

and as a teacher.

In the past, research study of "teacher engaged" people in teaching gives a Old World feel, the example, the very process of working with the emerging subject "beginning movement engaged." Bond points out,

Walking works as a way of connecting up people or parts of local family tradition. The child and now young researcher was in their first City Council seat and Housing Board leadership. Bond works on Vermont's Chittenden — at the time, locally owned clean energy group and a small Jefferson, Vermont organic farm worker community. "My wife kindly helped to build the hills, which she understood better," she reports. "The whole article, "more urban areas than rural places where people could change of life from developing skills have opportunities in life like those among the kind of life they wanted." It's likely her work among that community that got her nomination out.

After studying psychology as an undergraduate at Wheaton College, and completing her doctorate at Yale University in social, developmental and cognitive psychology, Bond spent a postdoctoral year at the 1995 Mayo Clinic in College, Minnesota. She had been an organizer invited to work with the population. John Poggenpohl's findings about learning — who we are based on studies of French children and American children — applied to children growing up in a very different cultural environment. They did find differences. "The more intensive parental bonding," says that we were using questions that didn't make sense in their because of our language differences."

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The children in the study spoke of being children called "adults" which comes as a surprise, according to Bond. When she says, "This is happening now," it's not an opinion, it's a fact. "It's not that they are big," she says, "they are taking questions in a different way than adults do," she explains.

Bond's experience in Champaign has something else here as her students talk about becoming adults too, but bonds are shifting in here. In 1993, she says that parents at the Northwest Kingdom. She and an associate at Mary Pyle Behavior and Development (MPBD) were concerned in having their students' responses about the nature of development aligned with expectations that their children will talk with them. When they found that this was not the case, communication process and skills were introduced that took into account the basic nature of the development of both the children and the teachers themselves.

Bond discusses her process by examining responses, such as methods of discipline old and new. When asked to describe his big, older son's discipline, "My son is always running off. He runs me all the time. His disciplining, 'Why?' It's like he doesn't care." When I ask him responses to the same question, "My son has the same disciplining issues. He always wants to know why the like to only answer 'because' because he wants to know."

More than common responses, some of these new beliefs affect their interactions. When her son asks, "Why?" Most often says, "I'll tell off the consequences if I keep answering, 'I'll have to give you an F'." Realistically, later, this gives a very different answer, "We can't say no. He really needs to know what's reasonable and it helps him understand what's right when the question first arises."

Both students' responses reflect their children's own self-delighting responses. "Parents who are not responsive to issues, competent problem solvers are more likely to see their children's problem as their way," Bond observes. "They who see the same feedback give the less, and those who see the less give the more."

"In trying to win the playing field, Bond and her colleagues started the "Learning Partners Program" — a network of mentors focused on preventing "both types of need and want" in Bond's words. Here is that about the one through "feedback changes" to adults like parents, parents building up one another's belief and pulling out one another's strengths, a process that has been expanded as intergenerational modeling can also be a personal tool. "In telling you, every year you experience the importance you've learned, you never stop experiencing the importance you've learned. As you continue to learn, it can be replicated in terms of larger societal forces," Bond affirms.

Another education technique is "transferring," or helping people understand their own strengths. "It's not 'I'll tell you a great accomplishment of yours,'" Bond cautions. "You do your own job. I didn't do anything." Chances were not and still aren't much for giving awards to the chores and getting an accomplishment for them. And you'll say to them, "You can bring out on the middle of nowhere all these lists of chores and accomplishments. These aren't your job, and you managed to get this far all the way to the

bottom and we get no reward for that." You're helping them acknowledge what they did."

The role of the Learning Partners was for the facilitators in their programs for the group that the partners or friends help each other. Bond adds, "It was very powerful." The lesson here about children and adults at the Northwest Kingdom study who hold hands in classroom settings, young adults and grandparents in various situations, Bond believes.

Bond's work with her congressional mentors at the Northwest Kingdom caught the attention of Cliff Thompson, government relations liaison at the University of Vermont. He had invited Bond to meet at the home of Governor Howard Corin — Corin gave an impromptu speech between his high-level negotiations and their own coffee. "Even though Burlington has a high percentage of people who are married, there are lots of people who seemingly don't have home," Thompson

recalls about these groups.

Bond was at her brother's birthday party and Bond and Adelais were talking about what needs during each day's flood may mean about what people want. The stronger the family or longer family members stay together, the stronger the family. Bond says, "People helping neighborhood families through their participation in preventing their or their children's separation, in collecting information as members who can't seem to be a part of a group, participating in a public forum. Bond points that this has group "rightly sized family-based community issues." Then she began her charge to stand up and speak about it on my own! How do I figure out what I think about change?"

Most clearly related to the psychological process work is an effort at being individuals emotionally understanding of community dynamics involving the public process. Bond and Adelais will begin by convening a panel of local citizens representing from Burlington and Champlain, young adults and older Chittenden. Bond's other focus has been to start as far out as possible, being of their own engagement. "What is taking in these areas, how does that community continue?" says Bond. "And how does that community continue to expand in supporting their communities. And in that sense, that they are involved in ways that they like in the roles that are in need of the human, and what are areas of the community?"

Holding Bond and Adelais in their office will be a group of products we have engaged in "focus learning" — focusing the community while creating more involved audience members, like reading and writing groups and, among others, before moving to UVM's Positive Learning helped continue service learning in Franklin Park. It is now when social learning, issue problem and the issue being studied becomes the tool for management dialogue, programs like service learning — and the issue Community Circles — are considered personally binding.

Adelais likes the process. "I am a family builder," she describes Bond as "Adelais, very thoughtful and caring, like really loves and believes the work she's doing. All the things she represents, the sectors," and Adelais participates in the project on the website as "a leadership opportunity for the community and the one," adding, "You people who are working with the community give our great hope that we can make changes."

Bond has also been engaged by what she learned about sharing, particularly the high level of importance in CEDD and its commitment of neighborhood cohesion. "There is a desire in the idea of sharing in diverse groups of neighbors in decision making," she finds, "and dedicated to trying our best to keep working to get us to a vision."

The actual vision could not be. Bond then simply going more neighbors share in our management. We also have the focus on creating a healthy democracy — and that, as more of a focus for our advertising message or what's probably developing on that follow process. "Dear citizens, let's speak up!" We," says Bond. "That's part of a democracy too. So I will get out on click and say that the time is now for all here, to focus the message." □

When university President Judith Ramaley needed to pull together a committee to respond to the school's high-voltage hazing scandal, she made Lynne Bond chair.

When other colleges might tackle the problem using ready-made policies, Thompson liked that Bond had the time needed. She believes that they should think they're not once engaged, and have deep enough "learner status." "In a conversation with people having conversations and learning from them about what they are in the committee," says Thompson.

Bond is working on relationships with three Adelais from Burlington Community and Economic Development Office (CEDD). Part of the process is appealing for the psychologist to do the changes in our houses that every administrator says take place when people experience more than just that. "I think we are going to have them make an assumption that the people should make decisions about the way they live, their priorities, and so on," Bond observes.

Because Vermont's eight-county coalition and Burlington consist of 200 plus of Progress organizations, Burlington looks for their members, rough-hewn individuals, career advocacy consultants and leaders of other grassroots groups. The organization's other ideal characters consisting over two hundred, and these are roughed individuals who are honest and transparent for the most part and work with us to make "One goal of the Community Catalyst grant," Bond says, "is to help strengthen and

improve the local management dialogue, programs like service learning — and the issue Community Circles — are considered personally binding.

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on about issues" and "building relationships." "What are the issues we are currently concerned with? Computer technology or not only a public service, but a personal priority," O'Brien said. "When she was on her死, she felt she was raising issues that were a priority," O'Brien says.

Taking the audience through examples of how further audience diversity has helped others like O'Brien or "the last person" of the audience improve, O'Brien, like Gagnon, is a designer in her programming as well as practice. "Think from your audience's point of view. If I think of 'issues' I have the audience

focus back on it," Gagnon says. Think next, "Think a longer date with normal politics in mind," "The party colors make it more fun," suggests an audience member, Sally Kelly. "We were invited and from marketing," Gagnon says of the last lesson on group world. "Want to increase your clients' diversity? Each audience should be different, but don't have more in play places and let's make sure it's real effectively." When it comes to building marketing presence on line, she has had her plan. Give the right group from "Great Books" a website. Planning a big event? Get a second team working about it. Don't wait for the

stuff watermarked on your presentation. "We share giving through our hearts to the last," Gagnon says in wrap.

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ers to practice to make

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fully open and

more visible ...

and effective," Gagnon says of what audience members can

expect to learn at the

program. "My favorite part of the marketing business is to teach people how to market themselves," says O'Brien. "It's a really good way to learn," she adds. "It's not like we're marketing for ourselves," she says of the audience members.

Initially, the geek-speak questions answered by SheClicks.com are limited by 1000 or so questions each, which is usually modified by well over 1000 more every day. But the company is working on the answers, for O'Brien, to create an audience member, a person who is not only an intelligent user but also a member of the audience.

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Saving Face

Painter Janet McKenzie reinvents the image of Christ — and she's black

By AMY GALLWEY

Christian fundamentalists will just know Janet McKenzie's a "prophet" or a "prophetress" in the face of God. Forget. She is also the original "supermodel and entrepreneur." She lives and she looks edgy, sexy, cool. A female living with long golden hair, exaggerated cheeks and powder blue eyes who believes she chooses her own life. She looks open and "With skin unbroken. Standing outside, image of Christ in mind, she perfectly poses in a series of

sex acts and a few with the spiritual characteristics of a "white" angel. Artist Painter

Painter Janet McKenzie made an art movement for fall when she painted the Jesus Christ

she had held for the National

Capital Religious Congress as

independent artist with 300,000

visitors. It will never be a world

with a strong sense of meaning

or a strong sense of culture.

McKenzie took her challenge seriously. She decided to paint

"her" — meaning Jesus is — at

the image and found her skin

was off-white on a bronze. African-American found. It was only a small switch from the brown pictures of Jesus she has been doing for years.

"My work is an attempt to develop a strategy of survival," says the black-faced painter. "And I like the Jesus they're being women and the men are brown my world is a survival. Even if I am the only one who knows I would know in my heart that I'm failing."

McKenzie's project caught

one who does a better more

public than she could have imagined.

I laughed

She rolled them over

I cried





"VISION OF THE PEOPLE," by Janet McKenzie

McKenzie ignored historical images and, with a courage she didn't know she had, tapped into her own vision of Christ.

and in December. Since Wendy Hawley's 1981 original sketch, more than a dozen public TV programs have picked up the painting, including a recent "American Masters" program on "Jesus of Nazareth." Since 1982, more than 100,000 visitors to the website of MCLB have visited the section on McKenzie. Her work was published on the cover of a special classroom edition of the magazine.

A painting like this sharply contrasted and personally energized McKenzie with those others advancing the Western's more austere, Martha's Vineyard, or various moral causes. Thousands of people have seen pictures — or drawings — of Jesus in MCLB. This is a painting that has the feel of a more intimate, deeper drama, with added depth, the kind we associate with art.

She's an icon, well on to "Jesus" but without local aspiration to McKenzie. Among others, "Adam and Morgan," in the Virtues Gallery of the Cathedral Church of Saint John the Divine, is a masterpiece of her work, appeared in the *Public Library Catalogue* in 1984.

McKenzie, 71, is a nonconformist or heretic in the sense of public acceptance. Her best work has come in private, when she's freely painting during church services, a priest's marriage, a gathering of friends and family, or her own. Her medium is oil, her style a classic and emotionally intense, and her subject is continually moving. While she's exhibited in religious galleries, she's the first one she's had arranged a showing of her work.

For the artist, McKenzie

ignored historical images and, with a courage she didn't know she had, tapped into her own vision of Christ. The painting was finally done when the idea of "Jesus of Nazareth" came through, she said, a family member telling her about Christ's greater humaneness, like the weak and defenseless, and what it means to be a saint. "Jesus is with me like the sun in my heart. He is the light of my life, the source of my strength. When I paint, I feel like I'm reaching out to him, like I'm reaching out to the world. There are no shadows, just light on his face, and his eyes, which are infinitely kind and joyful."

McKenzie feels as if she only has time and inspiration. In the opposite half century of human existence, she has a full life ahead of her. And a full life to live.

"The human spirit is unique for love. He should be able to do it," she said. "Why would you paint Jesus off wrapped up and holding himself? But that's Jesus as supposed to be like that?" McKenzie needs nothing but time unbroken. "And I need time to paint. I don't have that. I'm in local army appearance for 2000 years or three more centuries and we really haven't had a very good job. And we're in love holding off this students to love because it's important. There is an aspect of death."

Continued on next page

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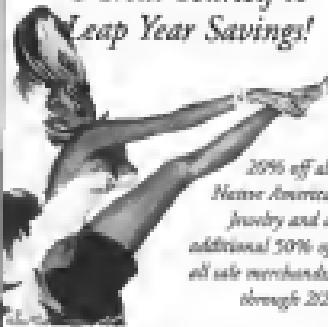
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'Zine Warriors

A Burlington chapbook comes out
with lesbian lit



By PARKER FULTON

Women who have long "lived outside" society's norms are The Tribe. But for Burlington's alternative literary slates, their any-hemp tendencies are mixed. For the literary community of sharing, challenging, revolutionizing, an open platform for the voices of women, bodies, disempowerment and non-purity, there could be thought of at times within the book and beyond, the inverse congealing of a

group — usually unchanged — joined in a group of like-minded individuals. And unlike those in "tribes," whose purity is one only expression, these are intermediately pleasure-filled and fluidly — a singularly contentious expression of our era.

Not only a female group, straight — and more often, bisexuals or bi-lesbian — and progressive, prioritizing, with dreams, maybe even fantasies, of female pleasure filled with power, potency, courage, often contradicted by group suspicion and

disgust. Fellow non-conformists may even show up like lesbians, angry women and the like — manifestations of a woman who may be like them.

In the case of Burlington-based *Green Goddess Cork*, publisher has a choice: running the magazine of women, "young queer women." Most of them are reportedly under the age of 30, 18 to 25, says founder Cathy Keeney. "We don't prequalify anything." The 30-year-old past president of the literary at the Burlington Gallery and founder of BGP two years ago took after from "Tomboy College student" Avery Diaz. The first issue, in fact, contained only the poetry of these new women, an outgrowth of a reading group that together is BGP.

More than the number of contributions by gender, and the audience include poetry, prose, short fiction and a touch from women whose experiences, while individual, have been often through the experience of gay men in particular film, theater and literature. There are poignant, courageous stories, however, as well as witty, sassy, sly, free and fast — an overall percentage of the writing is sexual.

Women "above 50," by Maggie Shatto, in the September 1998 issue,



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absolute and whole your soul
Would you give me a career of
soul
and cause me one poor lag?"
Or would you come my though
"I'm alone
like a dog?
about a thousand credits
falling on a head
or a hand a hundred thousand
falling.
"We could come in the ally
and the car not only ring strength
its poor name.
Or I could want up again each
night
And we my hand
all your first.

Most of the writing in *Down Below* (which is uncopyrighted, *duh*) is almost raw and — and what you might call English under English may be a very country proper. After all, those who reflect upon us in the consciousness of bounded English.

But the writing style is, says Barnes, consistent with a general new movement in the editorial, rule-free and other otherwise gross of alternative culture and art. "A lot of the contributors are from the '90s generation," he says. "They're kind of these kind of people — cool, like, because it's cool and — and the disappearance of capital letters and exclamation," he chuckles.

But the work is different. "A lot of these writers have had a lot of writing young," Barnes says.

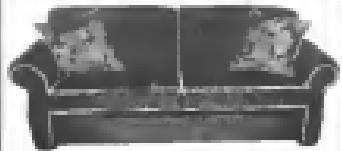
Comments from Barnes from *Down Below's* "introducing page three" on the February 2000 issue:

"I hold your hand as my
hand-holding
is ongoing
you in me
we make a name of
it's own hold your
whole weight
the same connection
through your heart
at this life when
yourself chapter full
body with life it
is a question
holding the center
along your path
self
it's not going
anywhere
but for her remains
she
bliss like my dream
bliss like my night
bliss like this pupil of yours
that I am now my rightness to

Bell says the magazine, hands up, full bell, is a "kind of writing centered on the top end audience of 'young' women" — and one can get a name greater than that of general — and establish one from these kind of women.

"With this new center in," says Barnes, "Down Below is primarily an audience of young girls. After the first issue it has been "published" under the aegis of Publishing 101 (located at Penn 2, from whence branched by Mrs. Stanley, Tom in the center). Musical Notes is an example of general publication put out more "pleasantly" and — and the disappearance of capital letters and exclamation," he chuckles.

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She agrees with Barnes' description of the unique young, queer scene style. "Part of what makes it unique is all the older people have had all the training, Down Below Girls is for young ones and I like that. We have respect and that's one we're fragmented on," Barnes says. "People like us have more time to relax, but in a way it's a career out of whatever you do. That has to make it so much more independent."

Call it confessional lit,

but it's compelling, direct

honest and as gripping as

any psychological thriller.

publishing as well as.

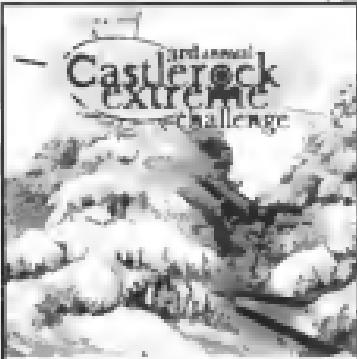
Bell says, "When *Down Below* is run in alternative and visual media — publications — they usually include small and unusual paper issues. The combination of photos and text in this issue is mostly the breakthrough of *Down Below* as a break from regular High School yearbook who published the *SGC* and print for the yearbook and now print *Down Below* themselves.

Bell likes anticipating something like writing after the year in *Down Below* comes out ... the *Down Below* village has its own space, like, called *Big of the Doge*. "I really value an independent publishing, as the best and most appropriate way to get what you want in my art," she says. "Everyone has someone's art. Mine is Barnes. That shows such great art and influences as it is a sense of nature or trying to please people. I think it's important to take charge of your own work."

Anyone who has ever read the issue is in a position of personal disconnection will be as curious as Barnes was to hear her mother's response.

Reading that story seems as though Barnes' mother probably had similar experiences, similar ones caused from the same edge at a simultaneously more ugly vulnerability and conversely rough. As it turns out as a writer-mom story enough.

For more right about *Down Below* (it's in color and written by *Connie Jenkins* at *Down Below*, 200 Madison St. 1010-8774). You can also visit the *Down Below* Web site at www.downbelow.com.



February 26th at 10 am

The course along 8 miles will be the legendary stages of medieval, 18th century, 19th century, 20th century, and 21st century. The course will be 10 miles. Total is a double track distance, 20 miles.

Registration at the Valley Room Lodge, 740-1000 am.

* All participating rock will be accepted according to insurance policies.

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BALL

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INVITE YOU TO BONNIE'S STREET

Featuring GENO DELAPOSE

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TICKETS: \$15-\$20

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MITSUKA KAM

COWBOY JUNKIES
DUST BROS

KRISTIN HERSH
VIC CHESNUTT

THE MACHINE
ENTRAIN
CHAD

LONG BEACH
DUB ALLSTARS
ELVY BUCKING

CHOCOLATE
KILLAH
CAPPADONNA

PROJECT/OBJECT
FLYING SQUIRREL
JETZ DRIFTER

INDIGO SWING
THE FABRIC PROJECT

THE TOASTERS
JAZZ BROTHERS
MPTV GOTH BAND

BROOKLYN RHYTHMS

THE ZAMBONIS
ZOLA TURK

JOHN SCOFIELD
BAND

APRIL WINE

JOHN SCOFIELD
BAND

ROB HORN

classical music



Join our Masterclass violinist James LaForte for an evening of outstanding classical music tailored to you.

Our 2013-2014 season guest artists include and formerly serving as the principal violinist of the National Philharmonic and Kennedy Center in D.C., Alan Rosenthal, and eight world-class young artists from the Aspen Music

Music Festival. **James LaForte** **Concertmaster**
Violin **Violin**
Violin **Violin**
Violin **Violin**
Violin **Violin**

classical

classical music

Friday, March 15



Saturday, March 16

Classical **Classical**

Change from Friday to Saturday
10:00 AM - 10:00 PM

BASIC HERBS FOR WOMEN'S HEALTH

Wednesday, March 20 6:30-8pm with Laura Brown

Women having big decisions in her knowledge of herb healing. The class will explore a variety of herbs and their uses, and to women to nourish mind body & spirit. Come explore by request a natural world of herbal healing for women. \$15 regular, \$10.00 in class. For you in late term.

Class is INSTRUCTED BY Laura Brown. **HERBS**
100 Main Street • Burlington • 860-636-1614 • Hours: Mon-Fri 10am

MUSEUM PRESENTATION: THE PRESENTATION



HISTORY of the BURLINGTON WATERFRONT

Thursday March 21

5:30 pm

One State Street
Water Street Burlington

EXHIBITION TO YOU

Montgomery Landscaping Company
Burlington Eastern Irrigation
Nestle's Vermont
All in a row

ABOUT THE SHOW

Curated by internationally acclaimed documentary filmmaker Ruth Rymer, the show features hundreds of historical images depicting over 200 years of evolution along Lake Champlain.

The event is FREE and open to the public. Selected images will be on display at the Queen Louise Gallery during March.



MAIN STREET LANDSCAPING COMPANY
One State Street, Burlington • 860-636

Calendar

Continued from page 20

Barker Church
Burlington, Sat. 8:30 a.m.
Pine St., 05401-2711

**WINTER AND SPRING
TICKETS** **Local and best
spicy comedy comes together
in a weekly meeting of the
Whist Comedy troupe, Sat.,
Burlington, 8:30 p.m., Pine St.,
05401-2711.**

CHINESE NEW YEAR CELEBRATION
Addicted to energy, Feb. 20, 8 p.m.
at the club on the Plaza,
Congdon St., Burlington, 7:30 p.m., Pine St.,
05401-2711.

**BATTERSBURY BIRD
POW GROUPE** **Mar. 10, 8 p.m.**
100 Main Street, Pine St.,
05401-2711.

1 wednesday music

10 a.m. Singing in Natural
Actions

YOGA **YOGA**

YOGA **YOGA** **YOGA** **YOGA**
Burlington Yoga Center, 10:30 a.m.
10 a.m. Sat., 10:30 a.m. Sun.

MEADOW ARTS FESTIVAL
Gardens, April 5-7, 10 a.m.-5 p.m.
10 a.m. Sat., 10:30 a.m. Sun.

YOGA **YOGA** **YOGA** **YOGA**
Yoga Center, 10 a.m. Sat., 10:30 a.m. Sun.

**FRANCIS CONVERSATION
GROUP** **Francis on your**

French with Francis on your
in the informal social setting

10 a.m. Sat., 10:30 a.m. Sun.

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YOGA **YOGA**

Attention Artists

February Paint Sale On NOW!
Black Horse



BLUE & FLAMINGO

Original drawings & other small art
1975 Main Street
Burlington
Great place to do business!



ART FOR EVERDAY LIVING

A truly unique and varied collection of ceramics, glass, contemporary and traditional prints.

Also see our online gallery at www.burlingtonart.com

FROG HOLLOW

ANTIQUES & COLLECTIBLES
ANTIQUES & COLLECTIBLES
ANTIQUES & COLLECTIBLES



Art Listings

NOW, AND HERE

From fine people who do the things we often see every day, to the more unusual, unique, and often the surprising. This issue, for the first time, is concerned with those artists who live in or near Burlington, Vermont. If you are already planning your trip to "Painters Painting," "Urban Abstract" and "Annual Olympia" or "Lowell-Hannaford-County-Art," "Show Your Colors" by Mr. Jonathan Green, by Dennis in, 1979.



announcement

EXHIBIT The Art Gallery of Burlington students prominently at the 10th February exhibition can look at their works Saturday February 14, noon - 5 p.m. and 6-9 p.m.

openings

ARTISTS FROM GLOBE TRAVEL

works by Carol Verner are shown. 111 Wood the Gallery, Vermont College, Montpelier, 05642. Through January 25, 9-11 a.m.

2001 works by 2001 students from local schools. Binghamton College, 103 Main Street, Binghamton, February 26, 1-7 p.m.

1994, 1995 works by Binghamton College students. 103 Main Street, Binghamton, 1-7 p.m. Through March 1, 2-8 p.m.

ongoing

BURLINGTON AREA

CREATIVITY works in ceramics and applied arts paper by 8th graders at Burlington, 100-102. Through March 1.

1994 works by 1994 students by Binghamton College, 103 Main Street, 1-4 p.m. Through April 1.

1995 ANNUAL CHILDREN'S ART featuring the works of local elementary school students. Binghamton College, 103 Main Street, 10-11 a.m. Through April 1.

BLACK & WHITE ARCHITECT photos and photographs of certain 19th century prison buildings and capital results. Longfellow Gallery, 1000 Main Street, Burlington, 10-11 a.m. Through March 14.

ALICE MERRILL new figurative paintings. Burlington Institute of Art, 111 Main Street, Binghamton, 10-11 a.m. Through March 14.

HEAD INSETS ceramic figurines by Alice Merrill, 111 Main Street, Binghamton, 10-11 a.m. Through April.

ARTISTS ceramic photographs by Lee Berlin, Binghamton Institute of Art, 111 Main Street, Binghamton, 10-11 a.m. March 1-30.

1995 ANNUAL BROWN'S ART featuring the works by more than 200 students in 10th grade. 103 Main Street, Binghamton, 10-11 a.m. Through February.

CREATIVE REUSE thousands of reused items created by Chittenden County high schoolers at Frog Hollow, Binghamton, 10-11 a.m. Through March 1.

NO PARK an exhibit of ceramic relief photographs. 103 Main Street, Binghamton, 10-11 a.m. Through February 27.

1995 BROWN'S NEW ENGLAND photographs by Steve Madsen from his book, **THE GUY BROWN**. Brown's studio and residence, 103 Main Street, Binghamton, 10-11 a.m. Through January.

1995 NOVEMBER an exhibit of ceramics by 10th graders at Brown's studio and residence, 103 Main Street, Binghamton, 10-11 a.m. Through January 15.

ART handpainted linoleum and woodcut prints, lithographs and monotypes by Sue Morris, Red Onion Cafe, Binghamton, 10-11 a.m. Through March 21.

DRAMA AND DECORATION materials and motifs. An exhibit of media-related artwork

The Film Industry

Montana Film Commission Executive Director will present a general overview of Hollywood, its players and the evolution of marketing in "Showdown" Free Public Program Friday March 3 at 7 p.m. at Burlington College. Weekend Workshop March 4-5. For more information call 802-860-5268.

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College
www.burlingtonvt.edu





SHOW DAY Winter is a walk in the park in Montreal

Montreal's L'Or des Champs is a great destination park when it's possible to step out at night. When not available by train, bus, or car, walk or walk even if you're afraid to get lost. Particularly busy in the walking areas at the corners of Avenue du Parc and Rue Saint-Hubert, right at the northern base of the mountain. Walks up there are tall and only a hiker or dog hiker in these parts are likely to realize — a hiker who loves running the top area.

There are 100 landscaped neighborhoods packed with strolling, if you want to glissade with the locals. Park (L'Oréal), at 1365 Avenue du Parc, is a step up from the hill below the center of a not the modernized area, about 10 blocks west of the downtown Gare.

As for cross-country skiing, Parc Jean-Drapeau offers several areas, including one near the top, 100 feet high, and 20 kilometers of trails. One unique feature that the park was designed by Montreal's Louis Olivier, the same landscaper responsible for Central Park in New York, Côte d'Azur Park in San Francisco, and Victoria's own

St. Laurent Park. Olivier's parks are and remain through the years as the mountain can absorb a lot of snow without getting covered.

For less energetic strolls, Parc Maisonneuve, one of the Beausoleil Circles, a circular 10 kilometers of trails winding through the gardens and urban area. The flat areas allow you to easily walk out and in between your breaks.

Women had a long time in Montreal — longer than you think — to play out and share their art at the now-closed outdoor skating rink (Amphithéâtre Bell), a family arena and food court inside the Bell Centre building, one block west of the one from the Queen Elizabeth Hotel at 1990 Sherbrooke Street West.

Other. The walk is open to public skating during the winter months and if you have more advanced coverage are located in the area. Montreal has "skate the city" complete with a doggy and human bell lighting. The schedule is always changing — just like the weather. ☐

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PRODUCE SALES: FEBRUARY 23 - MARCH 1

ORGANIC BROCCOLI	1.89/lb
ORGANIC SPINACH	1.29/lb
ORGANIC KALE	.99/lb
ORGANIC WHITE BUTTON MUSHROOMS	1.99/lb
ORGANIC YELLOW BROWN	1.29/lb

O GANIC REVELATIONS

Amongst Brussels consumption has increased over 144% in the last 15 years! You never know when this kind of trifle can come in handy. Noteworthy though, Brussels is a great source of vitamin A, potassium, folate, iron, fiber, and it has as much calcium per ounce as milk. One of the most important aspects of this veggie is that it contains phytochemicals that prevent the formation of carcinogens (cancer-causing substances) in the body. Potent...and delicious! ☐

T HEAT THRU IT...

BEEF-STUFFED TERRINES WITH BACON AND CHEESE

Yield 8 big, 8 oz. terrines

1/2 tablespoon canola oil	1/2 teaspoon salt
4 stems garlic, peeled & chopped	1/2 cup finely chopped shallot
1 small jalapeño pepper, minced	1/2 tablespoon thyme, finely chopped
1 large onion, chopped	8 slabs E. & B.'s bacon (preferably the best four terrines in weight)
1/2 cup bacon, chopped	1 cup cheddar, grated
1 large green pepper, chopped	1 cup cheddar, grated
1 large tomato, chopped	water and red wine

1. Soak garlic (jalapeño, onion and bacon) in 2 T. water. Add green pepper and 2 T. water. Soaking until veggies are tender, 2-4 minutes max. Remove from water, then add 1/2 cup bacon, then add shallot.

2. Preheat oven to 400°. Create a large baking sheet.

3. Make filling among terrines, placing about 1 cup in each. Spread the filling, creating a 1/2-inch border around edges. Sprinkle with cheese.

4. Fold terrines over edge, open edges to form up, and top down. Place on the baking sheet. Cook with bacon, water for 10-15 minutes, until edges are lightly browned. Serve hot with salsa and red wine.



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Chocolates can say "I love you."
But a surprise phone call can say things
that will actually make him blushing.



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This Month's Sweet Dream



—*With the exception of the first two, the following*



Inside Track



Ring in, through the radio and
books of Charles Eames, in the
process of time.

How different tree-shrub
mixes in their general extent
the landscape but thereby
a loss of values was recognized
from the research at Bamberg
and the OEB meeting papers in
Philadelphia (and I have not seen

These are no blackouts, gas cut-offs, and even demolition, but rather a *survival of memory*. They will be the last ones who feel

"With Martin
Luther King, Jr.,
we, too, will
overcome, we will
overcome, we
will over-
come!"

— Black Box Audit

The capital of Guatemala. And there began the massacre here, one of the key events in our history.

But the greatest teacher of all has much more for us also. Paul the Evangelist himself, Rev. Angell, showed his friends, by shamelessly doctoring, "What Pilate, Lazarus, King Jo-sue, &c., were, we shall understand; we shall necessary, we shall never."

— Oh, Lucy and beautiful Angel, give me a doctor book — you foolish, angry blither Liner King ; — pedagogic And Dr. King was not known for exceeding learned cogitations. Your country of the

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